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RAY LEWIS

Editor and Managing Director

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"The Greatest Show on Earth"



YOU WILL find this show in Toronto, it is a yearly event, the Canadian National Exhibition, one which Barnum, the greatest showman on earth, might have envied; and longed to present to the public which he understood so well.

"The Greatest Show on Earth" is 53 years old, or shall we say young, since "Young Canada's" attendance this year, on the special day set aside, numbered 202,000.

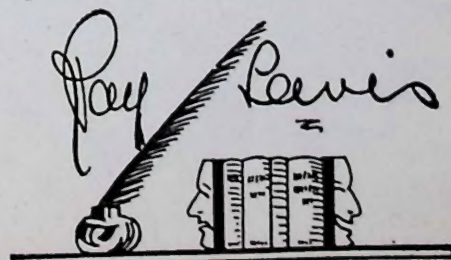
Incidentally, it has rained, not ordinary rain, but cloud-bursts, or threatened to rain, nearly every day of this "Greatest Show on Earth," from Friday, August 28th, to Thursday, September 3rd, six days, but the attendance has been 705,000, close to 10,000 over last year's figures, not forgetting to take into consideration the present economic conditions; and with the weather permitting, next week should prove a record-breaking one!

"The Greatest Show on Earth" is Canada's national exhibition, in which Canada presents everything, from world championship swimming contests, with first prizes running as high as \$10,000; to a baby show, where thousands of blue and brown and hazel-eyed babies, dressed for the occasion, which means mostly undressed, win our applause and prizes; and could truthfully challenge any beauty show ever staged.

Of course the automobile and aeroplane shows are the great favorites, but the new building in which the cattle show how perfect, by way of eugenic measurements, an "ox and an ass" may be, receives S.R.O. attendance also.

In this heterogeneous presentation, all arranged in methodical order, including the Grand Stand Show, with its Oriental Fantasy, the Coliseum where 2,000 voices, augmented by St. Hilda's Band, present their respective offering to packed attendance, we find that the Art Gallery, with its specialized appeal to "lovers of Art," becomes a formidable competitor in attendance.

Then there is the Midway, with its fat ladies, its Hermaphrodite, half-man and half-woman, if you are doubtful, he will reveal the Naked Truth, its "Missing Link," and other Curios of Nature, wrought by her in her most freakish moods, all combining to make this yearly event in Toronto, not only Canada's biggest yearly show, but in the words of Barnum, truly "The Greatest Show on Earth,"—long may it reign! One more week to go in 1931—Don't miss it!



RAY



RAY LEWIS

PRESENTS

TALKING about the Canadian National Exhibition, as "The Greatest Show on Earth," we are reminded to give you part of a day's program, any day, every day, let us take Press Day, Friday, September 4th, which has the following program, a schedule which might prove an inspiration to any exhibitor in mapping out his program.

PRESS DAY

7 a.m.—Schooling of Horses — Coliseum Arena.

8 a.m.—Midway and Buildings open.

9 a.m.—Poultry, Pigeon, Rabbit and Pet Stock Judging—East Annex, Coliseum.

9 a.m.—Judging Dairy Cattle continues — Coliseum Arena.

9 a.m.—Judging Tamworth Swine, also car lots of Sheep and Swine and Export Bacon classes—Live Stock Arena.

9 a.m.—Needlework and Handicrafts on ground floor, Women's Building. Prize winners in annual competitions. Special display of Hooked Rugs.

10 a.m.—Daily Demonstrations of Canadian Handicrafts—Women's Building, upstairs. . . etc.

7 to 10 p.m.—Presentation of Grandstand spectacle, "Orientia," in front of Grandstand, along with 35 Vaudeville Acts, Musical Ride by Royal Canadian Dragoons, and Pyrotechnic Display.

STEALING headline attention at the meeting of Independents at the Astor, was the amount of weekly salary alleged to be paid to Constance Bennett, the Warner Bros. star. Miss Bennett is reported to be drawing \$30,000 weekly; and exhibitors in protest pointed out that Warner Bros. are not paying a dividend to those who invested in their stock. The press talked about "orgies of extravagance at Hollywood;" and some of the "poisonous talk" which light-brained publicity agents at one time utilized to make their stars the "talk of the town," again received public notice.

Personally, I do not believe that Constance Bennett gets \$30,000 a week; and really I am not one who is difficult to convince. I am of the opinion that this is motion picture publicity, and it has certainly proved effective in making Constance Bennett appear "haughty and aloof" in Hollywood, according to the press agent, but is there not another face on the other side of this Almighty Dollar coin?

The other face is Public Opinion, with the corners of its mouth turned down, owing to the "struggle for existence." Public Opinion which includes the exhibitors who are called upon to pay the \$30,000, whether Warner Bros. pay it or not, and the minority shareholders!

Public Opinion realizes that this \$30,000 a week, for one player's services, must be consumed in the charges made for the picture, and that the producer must pass this on to the exhibitor, who in turn, must pass this on to the public, cutting down to meet this cost, in what they respectively offer their buyers by way of general entertainment.

HERE are many ways of making a star; Metro-Goldwyn-Mayer can show us several; and among this diversity of methods, we read of no \$30,000 weekly star salaries; and we also find the Metro-Goldwyn-Mayer stars, acclaimed stars of the brightest glow, this verdict accorded by Public Opinion.

It has been said that "a servant is worthy of his hire," which can be interpreted to mean that a star's value should be judged in accordance with the ability of a star to attract patronage, but this too has another face on the opposite side of the Almighty Dollar; and this face is Publicity—Exploitation—Presentation—Direction, all of which can make a star a dividend-producing entity, providing there is the ability to "make good" in such a setting.

Take this same ability poorly directed, given poor story material, injudiciously advertised; and the patronage becomes exceedingly slim. Clara Bow is an example of poor story material, direction, investiture, and exploitation. The greater fault lies with those who are in the "know." Here's hoping that Clara Bow, under the Universal banner again becomes a Universally-loved star. I am for "giving the little gal a hand," always; and for the preservation of any and every asset this Industry has; and the abolition of such politics, or policies which seek to destroy, forgetting that in such an exhibition, those directing the forces of gravitation to make a "falling star," are pulling their own gold-dust down, for it is of such star-stuff, that the appeal of Motion Pictures is made. The gods and goddesses must forever remain lovely, mysterious, their clay feet must never be unswathed, or uncovered, save to reveal the kind of clay of which all of us are made, even you and I. Clay which is human!



Carl Laemmle Announces Universal to Produce in France

The New Film on Broadway

By Betty Ross

"**T**HE GREAT LOVER," a screen comedy based on the play by Frederic and Fanny Hatton, directed by Harry Beaumont and presented by Metro-Goldwyn-Mayer.

This former stage play which was so successfully produced years ago is now continuing to amuse audiences. It is embellished by a fine cast headed by the debonair Adolph Menjou whose acting is of such a consistently fine standard. Here he is seen in the role of a singer who tells his pupils that the real secret of art is rooted in the knowledge of life and living, and he proceeds to instruct them in the technique of the latter. Irene Dunn is the object of Menjou's artistic "line" and her thirst for fame in the musical realm makes her a willing victim.

The story is another of those tales of an aging romanticist who finds that the girl he loves is concerned with his fame and his gratitude rather than with any genuine affection. In the end, of course, he grows properly sacrificial, and thereupon gives her up to the juvenile with the correct property smile. Then, to show that the tale is being managed in the proper ironic mood, you see the unhappy sentimentalist, who has just been overwhelmed in the great romance of his life, forgetting about his unhappiness when he comes upon the chance to make a date with another ingenue.

Such a narrative can, of course, still be made entirely effective, despite his age and its familiarity, if it is managed with a deft sense of the combined irony and bitterness of the situation. In the case of "The Great Lover," it is acted with a very definite brilliance by Mr. Menjou and, in a supporting role by the ever satisfying Ernest Torrence. The minor parts are well enough played, too, and the various farcical aspects of operatic temperament are handled amusingly.

Miss Irene Dunne does well as the object of the hero's sales talk, and Baclanova, the tigerish Russian, is properly emphatic as a discarded sweetheart.

Don't miss this romantic and amusing comedy.

* * * *

"**R**EBOUND," adapted from the play by Donald Ogden Stewart; directed by Edward H. Griffith; produced by RKO Pathe.

A clever reproduction of this former stage play by Donald Stewart is providing a good deal of amusement in its screen version. Breezy and humorous, the cast is admirably suited for the play, and Ina Claire who portrays Sara Jaffrey does especially fine acting.

In this amusing narrative, Bill Truesdale at first hopes to marry Evie Lawrence, but she decides to become the wife of Lyman Patterson, who is worth \$8,000,000. Johnnie Cole is in love with Sara, but Bill weds her "on the rebound," as it is set forth here.

Bill and Sara are very happy until they have been married a month. They are in Paris and Bill one morning encounters Evie and soon his old affection or infatuation for her is rekindled. He enjoys escorting Evie to a Cafe where they imbibe freely of champagne, with the result that Sara is first indignant and then jealous. Even after they return to America, Bill shows his partiality for Evie. His neglect of his wife at various functions hurts her to the point of tears. Then she turns on Bill and scoffs at love, which at least has the effect of sobering the young man. Eventually Johnny Coles protests his affection for Sara and the sight of him on

his knees is presumed to make her change her demeanor toward Bill. She decides that she will go to Paris and get a divorce and this causes her husband to realize that he loves Sara and not the flirtatious Evie.

Robert Ames gives a good performance as Truesdale. Myrna Loy, Hale Hamilton, Louise Hale and Walter Walker complete the excellent cast that contribute so much to its success.

* * * *

"**G**UILTY HANDS," story and dialogue by Bayard Veiller; directed by W. S. Van Dyke; produced by Metro-Goldwyn-Mayer.

An exciting murder mystery of an unusual type that holds the attention of the audience throughout the length of the film is this ingenious tale. The ordinary hackneyed movie mystery technique is omitted in the making of this picture and the result is a refreshing and thrilling story.

Lionel Barrymore whose acting is up to his fine standard, is in the role of an old attorney who kills his daughter's fiancé because of his love for her.

The murder itself is a finished specimen of homicide, a perfect crime planned and carried out on the screen—and spoiled because the dead man's mistress has that sixth intuitive sense. Grant warns Rich that he will kill him unless that notorious rascal breaks off the engagement. On the night before the wedding Rich pens a note to the police, sets a guard about Grant's cottage, locks his door and otherwise safeguards himself. The crime that follows is such an obvious case of suicide to all appearances that only a jealous woman could seek a further meaning. How the dead man keeps a promise and brings Grant down, is very cleverly revealed.

There is an excellent scene between the murderer and the woman who has discovered him, in which he proves to her that there is sufficient evidence to convict her of the crime if she carries out her intention of telling the police what she has learned. Grant makes his point more than clear by playing the role of prosecuting attorney before an imaginary jury while the woman stares on in terror.

Kay Francis, Madge Evans and Alan Mowbray do well in the leading roles, and the assisting cast are commendable.

(Special to Digest from Winnipeg)

Hon. W. J. Major, K.C., Manitoba's Attorney-General, announced August 29, that he is making a careful study of the report made by Peter White, K.C., for the Dominion Government on his investigation of an alleged combination of the Film exchange and the Motion Picture exchange. A member of the Attorney-General's staff is assisting him in the matter.

Mr. White's report was sent to the Manitoba Government by Hon. Gideon D. Robertson, Minister of Labor. The report found evidence of such a combine operating, particularly in Ontario.

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Directed by
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ASHING PICTURE

Dependable Columbia

Observations



By The Editor

ANOTHER concrete example of "making stars" may be found in "Transgression" with Kay Francis. No star could have been given more advantages than Kay Francis has in this picture. The story, the cast, the direction, revolving around this new star, adding to and enhancing her good looks, with pictorial vistas of Spain, of England, immeasurably beautiful; and the flair of gay Paree, the introduction of a little French, a little Spanish, by way of international atmosphere and colour.

RKO has adopted the role of a "Lady Bountiful" toward this new star; and although the story may be old-fashioned, it may prove fashionably popular, since fashions are becoming not only Victorian, but mid-Victorian; and women are today endeavouring to "be their clothes."

LET us continue this thought until we find Kay Francis a big name, capable of drawing a large patronage to theatres. Will it be her ability to carry herself like a lady, wear clothes equally as well; and photograph as a great rest for the tired business man, that will be responsible for making her an asset, or will it be the ability of her management to merchandize her assets so that they acquire a marketable value?

Let us make this a fifty-fifty deal, and remind producers that Time being no respecter even of beauty; that Beauty must capitalize on its charms. Let us remind Beauty that this thought should be borne in mind in connection with those who finance such an asset.

AND now let us travel to Marie Dressler, who like good old wine, improves with age. Here is a histrionic ability, which has been the exception to disprove the rule, that only beauty can win the World's Screen acclaim.

We know of no more popular screen star, than Marie Dressler, of whom her warmest admirers could only say, "What an expressive face," but of whom one could also say, "a face anyone might love."

Just as Madame Schumann Heink, won from fame the laurel wreath, with voice and personality, so has Marie Dressler, won her victory, through the genius of her ability and her personality.

NOW, weighed in dollars, how much does this all weigh, by way of salary, and again we advocate the fifty-fifty deal; and reiterate no screen star is worth \$30,000 a week, not even with packed houses every day of the week to acclaim box-office value, for the exhibitor is a part of this partnership, he too must draw a salary from his investment, and there is too much of a margin between \$30,000 a week for a star; and fifty dollars a week for an exhibitor.

WE NOTE in the Film Daily that "British Producers View Canada With New Hopes." This is as it should be, but it is not because as reported, owing to a statement made by J. R. Muir, Famous Players Canadian District Manager for Vancouver "that bookings are now being made on a large number of British pictures."

There have been some bookings during the summer months on British pictures. There was a double-fold purpose in this policy. First, to have this information

for the Government, should the Government inquire as to British bookings; and secondly, to fill in poor weeks in warm weather with British pictures, thereby not sacrificing the good American-made pictures out of season, as it were.

THE BRITISH pictures given these bookings, regardless of their merit, could not possibly show advantageously, by way of figures, and this again furnishes the anti-British film propagandists with data, by way of statements, "that the Canadian public will not patronize British Films."

We will be interested in how many bookings British pictures are to receive in key houses, key centres, in the Paramount Famous Players houses, during September, October and November. And we, who are interested, inform British producers to entertain high hopes, because British Pictures are going to be presented in Canada.

HIS MAJESTY'S Senior Trade Commissioner for Canada and Newfoundland, F. W. Fields, in his address on British films at the Women's Institute, Toronto, Canadian National Exhibition, stated that unless British films were shown upon our screens, we would have British theatres to show them in.

DESPITE the Government Investigation, and what is likely to follow by way of provincial action, despite orders-in-council for Quota regulation, we will not find British Films presented in our Motion Picture theatres, unless we have a British-controlled chain of theatres in which to present them; and we are working for such theatres.

The first battle is to get rid of the Combine in Canada, to get a British-controlled chain of theatres, where British pictures will be properly exploited and presented, with the elimination of the "half-baked" presentation which has accompanied the showing of British pictures in some of our theatres.

THERE are instances of the presentation of British pictures in Canada, stamped at the very beginning with box-office failure, not because the picture lacked quality, but the management told the public in a half-hearted fashion that this was an English picture, that English pictures could be good, but that no one could force the public to see Entertainment it did not wish to see.

Imagine this manner of presentation in connection with the most optimistic enterprise in the world, namely Show Business; and the Industry of Motion Pictures which has for over a quarter of a century burst every adjective into trillions of adjectives in order to find the greatest, grandest picture in the world, in the Universe, in all planets, in the Granddaddy of Universes!

NOT that we desire such publicity for British pictures, but we do desire Fair Play, we do desire that the Public shall be told how good they are, that the Public shall see a sufficient number of quality British Films to realize that they are Entertainment, and that they shall be presented in sufficient numbers to form a public habit, just as American-made pictures have become a habit.

Toronto Theatres

LOEW'S—Manager Jules Bernstein—"Guilty Hands," a Metro-Goldwyn-Mayer production featuring Lionel Barrymore and Kay Francis, with Madge Evans, Polly Moran, C. Aubrey Smith and William Bakewell. It is a mystery drama with some very clever acting by Lionel Barrymore, especially in the scene where he goes over the speech he is going to deliver as prosecuting attorney to prove that Kay Francis is guilty of murder; the defendant knowing that the prosecuting attorney has committed the crime. Barrymore believes, after several years of work as District Attorney, that many murders are justifiable, and the story endeavours to prove this conclusively. A very odd twist is brought into the picture when the police arrive to investigate what appears to be absolute suicide. Rigor mortis sets in, and the hand holding the gun discharges it, as the muscles tighten, killing Barrymore. It is directed by W. S. Van Dyke, from the story by Bayard Veiller.

TIVOLI—Manager Jimmy Lynch — The second successful week for Clive Brook in "Silence." The story of a crook, who is redeemed through his love for his daughter; and through the sacrifice that he is willing to endure for her. With a very fine supporting cast of Marjorie Rambeau, Peggy Shannon and Charles Starrett. A Paramount picture, directed by Louis Gasnier and Max Marcin.

UPTOWN—Manager Tom Daley — An R.K.O. feature, "Transgression," with Kay Francis, Ricardo Cortez and Paul Cavanagh, contrary to form, as the hero. Cavanagh has to go to India for a year on business, and as no wives are allowed, he leaves his young wife, Kay Francis, in Paris. She meets and becomes infatuated with a Spanish nobleman, Ricardo Cortez, whom she sends away when her husband returns. Paul leaves for England and Kay is to follow. She is taken to Cortez' castle by a ruse, and consents to leave her husband for him. She writes Paul a letter, telling him of her decision, however, Cortez is killed and Kay returns, realizing that she really loves her husband. Taken from the novel, "The Next Corner," by Kate Jordan; and directed by Herbert Brenon.

SHEA'S—Manager Jerry Shea — A First National feature, "Broadminded," with Joe E. Brown, William Collier, Jr., Marjorie White and Thelma Todd. Jack, William Collier, Jr., leads a very wild life, and is put in the care of his cousin Ossie, when Jack's father comes to the end of his tether, reading that his son is engaged to an actress. They go to California where they meet and fall in love with two girls. Jack's romance is nearly smashed when the actress arrives on the scene; but all is brought to a very satisfactory conclusion. Directed by Marvyn Le Roy.

IMPERIAL — Manager H. V. Knevels — Edmund Lowe and Lois Moran in "Transatlantic," supported by Jean Hersholt, Myrna Loy and Greta Nissen. A Fox production, directed by William K. Howard.

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Round About the Studios

M-G-M to Film Hungarian Play

Metro-Goldwyn-Mayer has acquired motion picture rights to the play, "Black-Stemmed Cherries," by the young Hungarian dramatist, Sandor Hunyady. This play, which has been presented so far only in Budapest, will be produced in Berlin this fall under the auspices of Max Reinhardt. It is the third comedy by Hunyady, a former newspaper reporter in the Hungarian capital. His two earlier plays were "A Night in July" and "An Affair in Nice," both presented successfully in Budapest.

Constance Bennett Leaves for Coast

Constance Bennett, RKO Pathe star who arrived in New York on board the S.S. Paris early Tuesday morning, left Wednesday on the Century for California to start her next picture, "Lady With A Past," Harriet Henry's latest novel.

Wardour Presents "Mystery of Marriage"

A film, entitled "The Mystery of Marriage," the unique theme and original treatment of which will surpass, it is considered, that of the sensational picture, "The Mystery of Life," will shortly be presented by Wardour Films.

National Board Selects B.I.P. "Dreyfus Case"

The Better Film Council of the National Board of Review has selected the B. I. P. "Dreyfus Case," released by Columbia in the U. S., and three of the Columbia short features for listing in its Selected Pictures Guide. The shorts include "Busy Beavers," a Mickey Mouse cartoon; "The Land Nobody Knows," a "Rambling Reporter" and "Stork Market," a Krazy Kat cartoon.

"Murders in the Rue Morgue—featuring Boles

Apparently John Boles, in the opinion of Carl Laemmle, Jr., makes an excellent foil for horror pictures. Upon the completion of his role in "Frankenstein" the handsome actor will be cast in a similar one in "Murders in the Rue Morgue." This picturization of Edgar Allan Poe's famous story is scheduled to get underway with Bela Lugosi at Universal City next week.

Charles Bickford Given Lead

Following closely upon his exceptionally fine interpretation of the role of Dingo in Columbia's "Pagan Lady," Charles Bickford has been cast for an equally difficult characterization in "The Men In Her Life," a forthcoming Columbia production.

Lunt-Fontanne Premiere at Astor

Metro-Goldwyn-Mayer has announced that September 9th will be the date for the premiere of "The Guardsman" with Alfred Lunt and Lynn Fontanne, at the Astor Theatre, New York. This picture will make the first appearance of Lunt and Fontanne as motion picture players, they have formerly appeared as stars in many Theatre Guild productions.

Half M-G-M Films Completed, October

Metro-Goldwyn-Mayer is expected to have of its years feature line-up completed by the end of October. The two pictures just put into production the past week are "The Champ," starring Wallace Beery, with the juvenile star, Jackie Cooper; and "Private Lives," co-starring Norma Shearer and Robert Montgomery.

Floyd Gibbons' Series To Play All RKO Houses

Every RKO house in the country will play "The Great Decision," the first of the Floyd Gibbons' Supreme Thrills series during the first three weeks of September, A. E. Schnitzer, RKO Pathe short subject sales manager reports. First run dates start immediately and it is expected that Gibbons will be given marquee lights in these spots in addition to special publicity tying up with his radio activities.

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